

# INTENSIVE TRAINING PROGRAM

## OVERVIEW & FACULTY

The Academy of Classical Ballet's Intensive Training Program (ITP) focuses on anatomical awareness, the Development of artistry and purity of technique. It provides students with well-rounded training combined with pre-professional experiences to develop, educate and prepare dedicated and talented ballet students for the next step towards a professional dance career should they choose to pursue full-time dance education and/or more demanding training.

The Intensive Training Program is a formal extension of The Academy of Classical Ballet's standard curriculum, and their Junior Extension Training (JET), for students identified to have outstanding potential.

External students are welcome to participate in the Intensive Training Program subject to successful audition and only with written approval from the Director of their current dance school.

In preparation for a professional dance career, classes are provided in:

- Classical Technique
- Musicality & Artistry
- Pointe
- Repertoire
- Contemporary
- Body Conditioning & Progressing Ballet Technique
- Theoretical Lectures – various including Dance History, Anatomy, Nutrition, Make-Up & Stage Craft
- Private coaching opportunities, guest artists and audition opportunities.
- Program includes registration to the Grampians Region Master Classes Sunday Series and Summer School (valued in excess of \$400) for the year of student ITP enrolment.

The ITP offers the opportunity for students to enrol in nationally accredited courses which provide qualifications to enhance and compliment their dance training.

The following VET Qualifications are available:

- CUA20113 Certificate II in Dance
- CUA30113 Certificate III in Dance
- CUA40113 Certificate IV in Dance

Classes are taught in accordance with the Dance Industry Code of Ethics.



### **Kellie Fishwick-Roscoe**

**RAD.RTS, Ad.Dip.ABS.TC, AISTD**

Miss Kellie is the founder and Director of The Academy of Classical Ballet and is well into the third decade of her teaching career of which she has a reputation of excellence.

Kellie's early dance training was in Ballarat, at the age of 13, Kellie was invited by Maina Gielgud, Director of the Australian Ballet, to take regular Company class. Her full-time training was with Betsy Sawers and Sandra Griffin in the A.C.T taking her to Advanced RAD.

She has both Cecchetti and RAD teaching qualifications and is a graduate with Distinction of The Australian Ballet School Teaching Course.

She has studied Anatomy and Physiology, Character and Contemporary as well as Psychology and Child Development. Kellie has been a resident member of faculty at full-time institutes such as Dance World 301, South Melbourne and The National Theatre Ballet School, St Kilda, taught at Tertiary level at NICA (National Institute of Circus Arts) and the University of Ballarat.

Kellie has experience examining and assessing students, is a respected adjudicator, a Tutor and Mentor for the Royal Academy of Dance for both the Classical Ballet Teaching Studies Program and the Continued Professional Development Program.

### **Beverly Jane Fry**

**RAD.RTS, Ad.Dip.ABS.TC, Cert IV Training & Assessment**

Born in UK, Miss Fry trained with the Australian Prima Ballerina, Kathleen Gorham OBE and went on to become an International Ballerina travelling the world in a performing career that lasted twenty years. Throughout her distinguished career she danced most of the major classical Ballerina roles with a number of companies including The Stuttgart Ballet, English National Ballet, Aterballetto (Italy) and London City Ballet where she was Principal Ballerina for 12 years. She also made guest appearances with other companies throughout Europe.

In 1989 she was granted her Australian citizenship under the clause, 'Residence outside Australia' as she was, 'Widely recognized as being of world standing in her field of endeavour, and engaged in cultural activities beneficial to the interests of Australia.' Beverly has performed in many galas in the presence of HRH Diana, Princess of Wales (Patron, London City Ballet) and was formally presented to her on every occasion. She has also been presented to the King and Queen of Jordan, the Sultan of Oman, the Princess of Indonesia and many other dignitaries throughout the world. Following the tragic death of Princess Diana in 1997, Beverly was personally invited by Buckingham Palace to be present in Westminster Abbey for her funeral. She was also a contributor on the Official BBC TV Obituary Program 'Diana – The People's Princess'. She has performed in China, Japan, the United States of America, Great Britain and Northern Ireland, the Channel Islands, France, Italy, Germany, Austria, Greece, Belgium, Hungary, Portugal, Iceland, Finland, Turkey, Jordan, Thailand, and the United Arab Emirates.

Her teaching qualifications include graduating Dux with High Distinction from The Australian Ballet School's Advanced Diploma of Dance Teaching, she is a registered Royal Academy of Dance (RAD) teacher and Certificate IV in Training and Assessment. Her teaching credits include: Guest Teacher for The Australian Ballet School (ABS); Victorian College of the Arts; Australian Dance Theatre; Cecchetti scholars; Pineapple and Dance Works Studios, London; Temporary Custodian the Kathleen Gorham Ballet School; Adjudicator End of Year Assessments ABS and Guest Teacher at their inaugural Summer School. More recently Beverly has been on the Advisory Panel for the RAD and The Australian Institute of Classical Dance (AICD) and given Master classes in Australia and Japan. Beverly was Director of Ballet for The National Theatre, Melbourne from 1999 to 2017.



### **Sharon Richardson**

**ARAD (Solo Seal)**

Miss Sharon started her training in the Cecchetti Method of dance and then transferred to Royal Academy of Dance (RAD), eventually gaining Honours in her RAD Advanced Examination and being awarded the Royal Academy of Dance highest accolade, RAD Solo Seal.

She attended the New Zealand School of Dance, being put straight into 2nd Year. She also joined the Royal New Zealand Ballet for their Sleeping Beauty tour in 1988.

Miss Sharon joined the Queensland Ballet in 1991 where she danced for 4 years. Repertoire highlights include roles such as 'Bluebird Pas de Deux' and 'Carabosse' (Sleeping Beauty) 'Alice' (Alice, Memories of Childhood) and 'Lead Willi' and 'Peasant Pas de Deux' (Giselle).

After leaving the Queensland Ballet, Sharon returned to Adelaide where she continued to teach RAD and CSTD ballet at various dancing schools in South Australia.

In 2015 Sharon started teaching at The Academy of Classical Ballet and in 2016 she and her family relocated to Ballarat.

Miss Sharon is also currently the Parent & Student Liaison Officer at The Academy of Classical Ballet and recently obtained Progressing Ballet Technique teaching qualifications.



### **Kerryn Gledhill**

From the age of 5, Kerryn learned the Cecchetti (Italian), Vaganova (Russian), British Ballet Organisation, Imperial Classical Ballet (French) and RAD (British) Classical Syllabi as well as most dance styles, Pas de Deux and Repertoire from some remarkable 20<sup>th</sup> Century teachers, namely: Bruce Morrow (The Borovansky Company, first Ballet Master The Australian Ballet School), Algranoff (Anna Pavlova Company, Markova Dolin Company, various formations of The Ballets Russes under Col de Basil or Leonide Massine, Ballet Rambert & Carl Rosen Opera Company), Malcolm Hughes (Metropolitan Ballet Company London & London Festival Ballet); Michael Anderson (Borovansky Company); Leon Kelloway (Pavlova Company, Dandre-Levitoff Ballet & The Australian Ballet); Poul Gnat (Royal Danish Ballet, Roland Petit's Ballet des Champs Elysees Paris, Metropolitan Ballet London, Borovansky Company, The Royal New Zealand Ballet); Agnes Babicheva (Latvian State Ballet and Borovansky Company); Lynne Golding (National Theatre Ballet, National Ballet of Venezuela & Tivoli Theatre); Paul Hammond (the Kirsova Company, Borovansky Company, Metropolitan Ballet London, Ballet Master of The Australian Ballet Company and renowned for his film role in The Red Shoes); Alan Hope Kirk (San Diego Starlight Opera & GTV-9 Ballet), Betty Pounder (JCW), Eve King & Audrey Nicholls (Ballet Rambert, Borovansky Company & Victorian Ballet Guild; Martin Rubinstein (Borovansky Company), Robert O'Kell (The Australian Ballet) and Karl Welander (Antwerp Opera Company, The Royal Ballet School, The Grand Ballet de Marquis de Cuevas, soloist The Australian Ballet).

As a senior student, Kerryn was partnered by The Australian Ballet Coryphee, Graeme (Lloyd-) Murphy in the Pas de Trois from "Swan Lake" and Tchaikovsky's "Capriccio Italian". She also performed many of Pavlova's restaged works and repertoire such as "Les Sylphides", "Faust", "Walpurgis Nacht", "Le Bacchanale", "Soirees Musicales", Marie Taglioni's "Le Papillon", Eric Satie's "Trois Gnosiennes", "Blue Bird Pas de Deux & Lilac Fairy The Sleeping Beauty", "Act IV Swan Lake", "The Kingdom of the Shades La Bayadere", "The Nutcracker", "Gaité Parisienne", "La Fille Mal Gardee", "Aladdin", Camille Saint-Saens "Carnival of the Animals" and "trod the boards" in several Musicals and Cabaret Acts.

Kerryn was a student teacher from the age of 15 and went on to teach Classical Ballet, Modern and Jazz classes for the Caulfield & Brighton City Councils and throughout Victoria. Kerryn formed the very first Kinder Dance programme in Ballarat, introduced Creative Movement (Kerythmics) in several Primary Schools and piloted the first dance programme at Mt. Clear College. She has taught Rock Eisteddfods, Aerobics, Liturgical Dance, Ballroom and Jazz/Keep Fit classes and also enjoyed teaching intellectually handicapped children and adults at Ballarat City Council Community Health Centres and Fitness Classes to elderly in Ballarat nursing homes. She also specialised for many years as part of Kerythmics in adult Pilates-type gentle-stretching exercise classes, combined with Creative Visualisation and Relaxation as a means of Dance Therapy for Stress Release.

